



sound revolutions

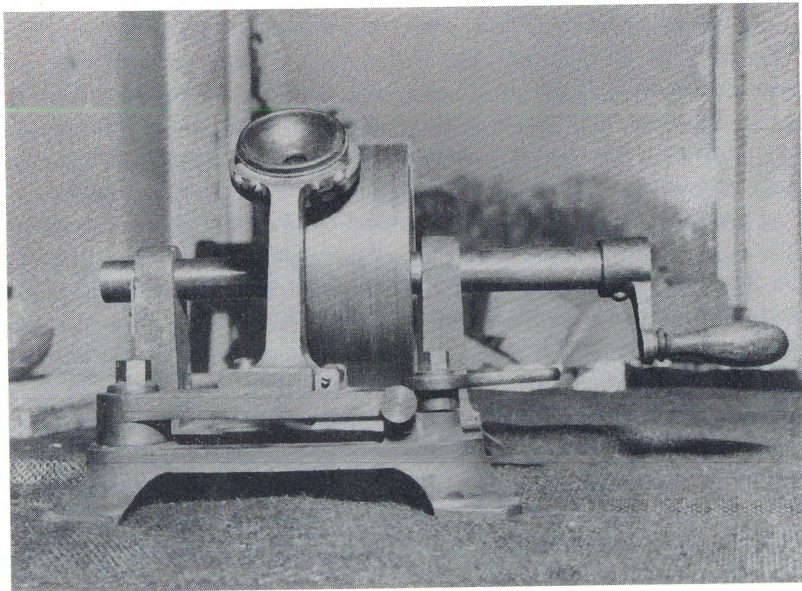
**A BIOGRAPHY OF FRED GAISBERG,
FOUNDING FATHER OF COMMERCIAL
SOUND RECORDING**

Jerrold Northrop Moore





The Gaisberg family in 1899: (seated l-r) Mr and Mrs Gaisberg, Carrie and Isabel;
(standing l-r) Emma and her husband Rudolf Forster, Will, Charles, Fred and Louise

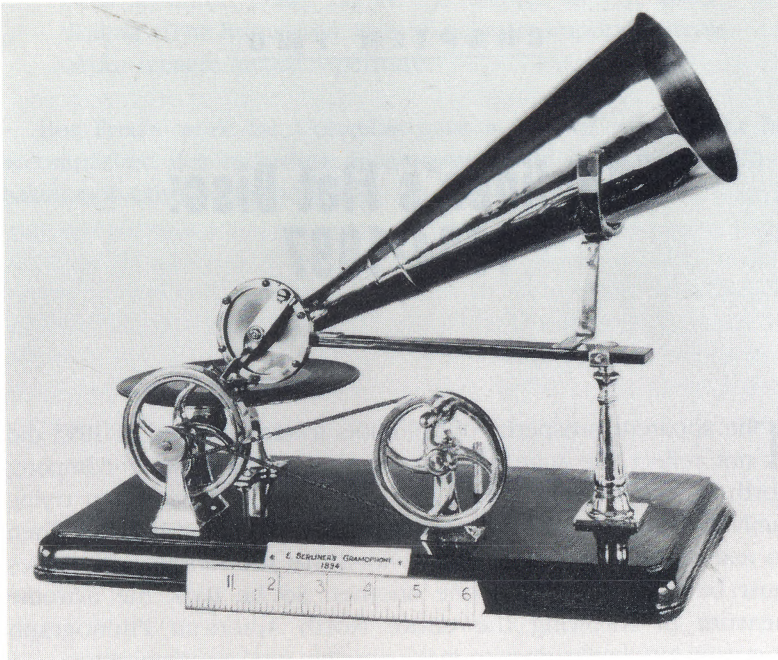


Bell and Tainter phonograph

r, there was general



Emile Berliner



Berliner hand-driven gramophone, 1894

THE GRAMOPHONE.

AS AN ADVERTISING MEDIUM.

Parties desiring to advertise their wares will find in the Gramophone a most valuable medium.

We will make for you any special plate, containing, besides an interesting musical piece, etc., a bit of advertising such as you may suggest; manufacture as many hard rubber copies as you may order at regular wholesale rates; and distribute them gratis to people buying Gramophones.

Prices for the original plate for advertising purposes will vary according to the special expenses incurred in making it, the talent to be employed, preparations, etc.

When less than 1000 copies are ordered the expense for making the matrix or press form (about \$10,) will be added.

Nobody will refuse to listen to a fine song or concert piece, or an oration—even if interrupted by the modest remark: **"Tartar's Baking Powder is the Best,"** or **"Wash the Baby with Orange Soap,"** etc.

THE UNITED STATES GRAMOPHONE CO.,

1410 Pennsylvania Ave., N. W.,

Washington, D. C.



Emile Berliner (seated left) with the laboratory staff at 1410 Pennsylvania Avenue, Washington DC, 1897: (seated right) Werner Suess; (standing l-r) Fred Gaisberg, William Sinkler Darby, Gloetzner, Joe and Zip Sanders

Advance List of New Plates made with the Latest Improvements regarding Articulation and freedom from friction.

NOW BEING DUPLICATED IN HARD RUBBER.

RECITATIONS.

By D. C. Bangs.

- 603 The Old Oaken Bucket (with melody.)
- 604 For the Nursery (prayers and rhymes.)
- 605 The Lock of Hair.
- 609 Tommy's recital of Mary's Lamb.
- 611 Uncle Ned and Nursery Rhymes

By Russell Hunting.

- 612 Casey's first experience as Judge.

SONGS, (Barytone.)

- 198 Swim Out O'Grady.
- 164 Old Folks at Home.
- 172 Marching Through Georgia.
- 157 Tramp, Tramp, Tramp.
- 196 The Whistling Coon. (major key.)
- 192 Gwine Back to Dixie.
- 177 When Johnnie comes Marching Home.

SONGS, (Basso.)

- 900 Rocked in the Cradle of the Deep.
- 903 The Palms.
- 904 In the Deep Cellar. (German.)
- 905 Little Alabama Coon.

CORNET.

- 201 Spanish Serenade.
- 206 Emily Polka.

CLARIONET.

- 315 Strolling on the Beach.
- 317 Intermezzo (Cava. Rusta.)

PIANO.

- 257 Honeymoon March.

**THE UNITED STATES GRAMOPHONE CO.,
1410 Pennsylvania Ave., N. W.,**

Washington, D. C.

April 20, 1895.

A further addition of Plates will be made about May 10th.

Broadside announcing the new gramophone records pressed in hard rubber, 1895



**William Sinkler Darby and
Fred Gaisberg**



Eldridge Johnson in later life



Johnson's spring-motor-driven gramophone, 1897

The Gramophone

Invented by

E. Berliner



It actually "Etches the Human Voice"

A 7-inch disc will contain a two-minute letter in the speaker's own voice, and it may be mailed to friends all over the earth in a large envelope for a few cents postage.

Collections of these Phonautograms will become very valuable, and whole evenings may be spent at home in going through a long list of interesting performances.

Foreign languages and elocution will eventually be taught by the Gramophone with perfect facility.

A singer unable to appear at a concert may forward his or her voice and so be represented as per programme, and Conventions may listen to sympathizers, be they distant thousands of miles.

Etched records can be printed, and from such prints other etched plates, sounding precisely like the original, may be produced at will by the photo-engraving process.

Future generations will be able to condense into the brief space of twenty minutes the tone pictures of a lifetime—five minutes of childish prattle, five of boyish exultation, five of the man's mature reflections, ending with five moments embalming the last feeble utterances from the death-bed. Will this not seem like holding veritable communion with immortality?

From what has been stated it will be seen that the BERLINER GRAMOPHONE is to the voice what photography is to the features—*i. e.*, a simple, practical medium for securing accurate and lasting records.

— Price List —

Seven-Inch Hand Machine, with Horn	. \$12.00
Hard Rubber Discs, per dozen	. 6.00



Berliner Gramophone Company

General Offices at Factory

1026-1028 Filbert St.

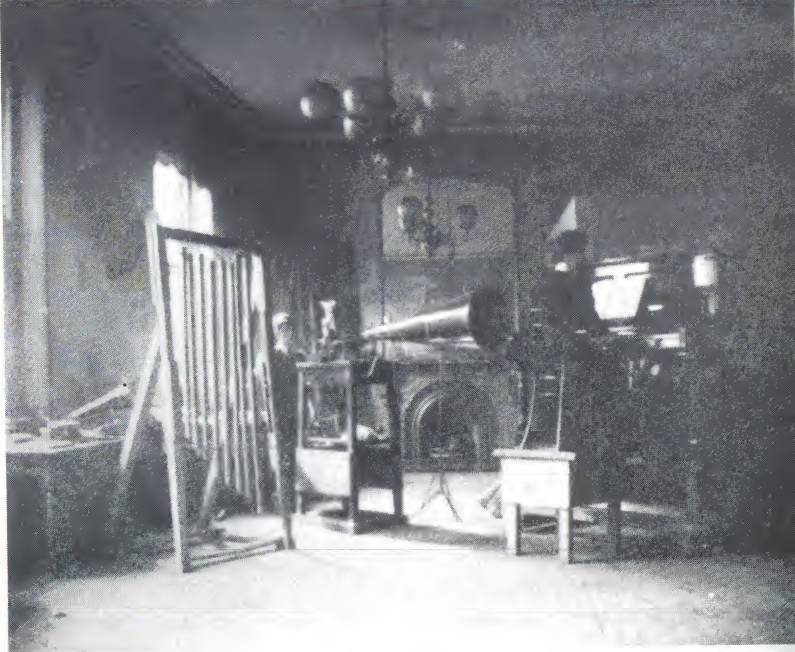
Retail Salerooms

1237 Chestnut St.

Philadelphia, Pa.

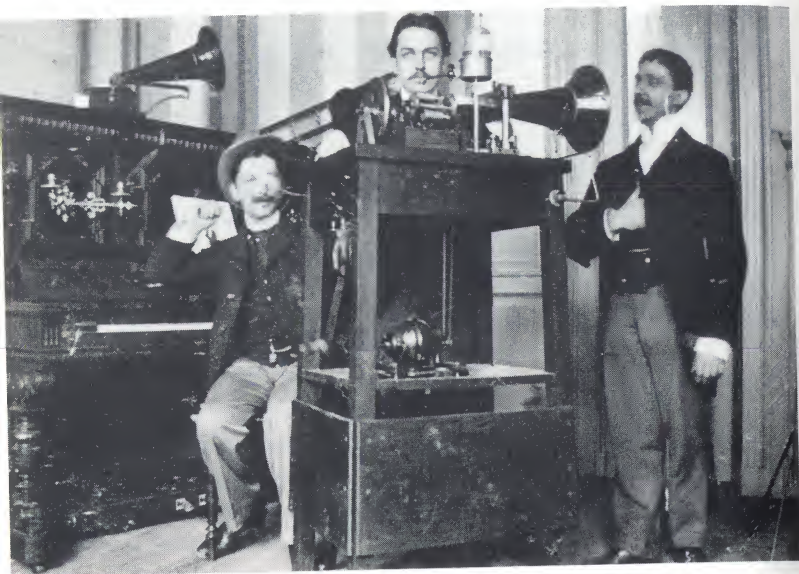


The Gramophone Company's first London premises, 1898: 31 Maiden Lane, off The Strand



Above and opposite: two views of the first London gramophone recording studio, in the basement of 31 Maiden Lane





The first continental recording in a Leipzig hotel room, May 1899; (l-r) the hired pianist Herr Wild, Sinkler Darby and Fred Gaisberg, posing as a singer before the recording horn



Vienna, 1899: the two recordists write letters home



Budapest 1899: Fred Gaisberg at the piano (raised on packing cases to be close to the horn), the local manager Theodore Birnbaum, soprano Marcella Lindh and Sinkler Darby



Italy: the national dish



Alfred Clark (second from right) in his Paris studio



Sinkler Darby on a Spanish train. Photo: Fred Gaisberg, 1899



Glasgow, 1899: the gramophone captures the pipes



Dublin: after the recording

"The Absent-Minded Beggar."

With the kind permission of the "Daily Mail,"

IAN COLQUHOUN has generously sung for us Sir A. SULLIVAN'S Musical Setting of RUDYARD KIPLING'S Celebrated Poem. IT IS CLEAR, LOUD, AND DISTINCTLY ENUNCIATED. The song required two discs for the reproduction, and is sold in complete sets only. The total receipts from the sale of these records at the full price, 5s., are to be forwarded by us to the "Daily Mail" War Fund. We fill all orders for these records through our Agents only. We will in all cases direct purchasers to our nearest Local Agent. Our Agents will all act for us in this matter from purely patriotic feeling.

GRAMOPHONE CO., LTD.,
31, MAIDEN-LANE, STRAND.

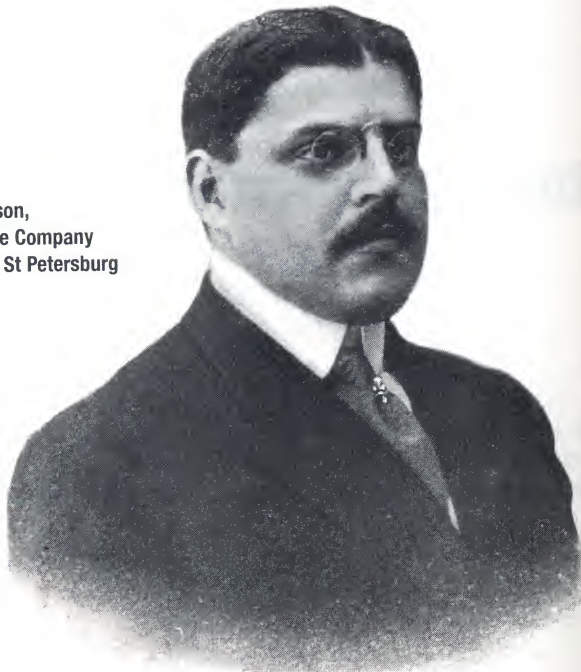


Sinkler Darby demonstrates the gramophone in Russia



Sinkler Darby with recording equipment at St Petersburg, April 1899

**NM Rodkinson,
Gramophone Company
manager in St Petersburg**





The tenor Leonid Sobinov: an early prize for the gramophone



Tea in William Barry Owen's garden, Summer 1901: (l-r) Owen's father and son, Dora Scott, Will and Fred Gaisberg and Mrs Owen



NOTHING SHOULD BE DONE.

Did you ever know an article to succeed that did not possess great merit? The "Gramophone" has proved the adage, and is pleasing multitudes of people in every country and in every language on the globe. We are distributing 200,000 Gramophone Records in English, German, French, Russian, Italian, Spanish, Swedish, Turkish, Persian, Urdu (Indian dialects), Japanese and many other languages. We have established selling houses at Amsterdam, Brussels, Berlin, Barcelona, Buenos Ayres, Calcutta, Milan, Naples, Paris, St. Petersburg, Sydney, and Vienna. The FOUNDATION of our business is the violin, cornet, clarinet, flute, each and every instrument of the orchestra—even the piano, mandolin, guitar, zither, concertina, and last, but not least, the **HUMAN VOICE**. New music, new songs, new artists, make our catalogue always growing.

Is there any limit to our field? New music, new songs, new artistes, make our catalogue always growing.

WE MAY SAY "OUR WORK IS NEVER DONE."

AN ACCIDENT

other a SONG.
knowing it.



Style No. 2

2 Guineas.



Style No. 3.

3 GUINEAS.



Style No. 4.

4 Guineas.



Style No. 5

£5 10s.

TALKING.

JOHN MORTON

Year in Church
On Twins
On different kinds of love
On Vacation
On Catechism
On Sacraments
On Other vocations
On Baptism
On Transfiguration
On Faith

VOCAL MALE.

HARRY TAYLOR

*2016 The Tossing T.
*2015 One Soldier's Oath
*2014 Australia
*2013 Wyoming C.T.V.
*2012 Sweetheart May
*2011 How to Massage a

+ 12 more books & audio

2006 When the World
Changes

FEBRUARY

FEBRUARY.

VOCAL, MALE.
H. BARILEY.
4422 Street of Our Empire.
4435 Absolutely "Rakery" with the "new"
cock army.
1 With musical accompaniment.

46. A very large all-
in-one book with a full

WILSON HALL:

BURT SHEPARD.
 The man that came over
 Ireland
 by Oh! Mr. Johnson
 - Well, it seemed to me that...

MISS JAY & C
4111 First Wandering C

3007 Lee in a Box
 MISS H. PAWNE
 3005 Kanda on a Pagoda ("See Try")
VOCAL DUET.
 O. CRANSTON & S. RUSSELL.
 4th Edition.
 "With an introduction by the author."

1025 Station of the Sun
1026 Station of the Moon

CHURCH CHOIR
4751 R.R. 1, Box 100
INSTRUMENTAL
LONDON, ONTARIO
N6K 1K5

CATALOGUE OF RECORDS.

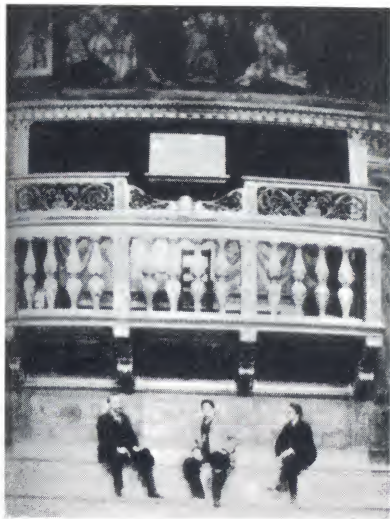
CATALOGUE OF RECORDS.
Our Catalogue of Music Stories, Musical Selections, Songs of all classes, Operatic Selections, made in every capital of Europe, comprises over 5,000 selections. The Largest Catalogue which any Talking Machine business in the world has ever produced.

MAIL.

We deliver to the Post Office 3,000 letters and postal packets a day for transmission over the United Kingdom and Europe. We solicit your correspondence, and to send you catalogues and particulars of our goods free of charge.

THE GRAMOPHONE & TYPEWRITER, LTD.
31, Maiden Lane, STRAND, W.C.

Gramophones available in 1901



Vatican Palace, Spring 1902: (l-r) the agent William Michelis, Alessandro Moreschi (*castrato*) and Will Gaisberg



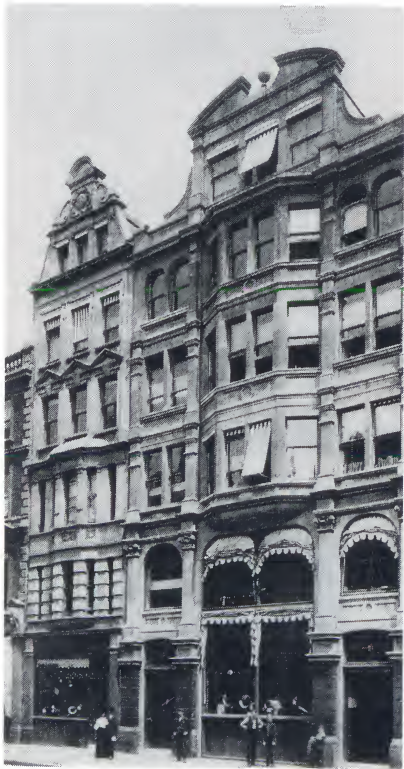
Moreschi and Fred Gaisberg



Caruso recording for the gramophone: a self-caricature



Pol Plançon's signed photograph



The City Road building



New Gramophone Company headquarters at 21 City Road, London: behind the scenes



Farewell Tilbury Docks, London, 29 September 1902.
Photo: Fred Gaisberg



Gramophone concert aboard SS *Coromandel*.
Photo: Fred Gaisberg



Nautch girl, Calcutta. Photo: Fred Gaisberg



Arrival of gramophone artists, Calcutta, 1902. Photo: Fred Gaisberg



Fred Gaisberg in Tokyo, 1903



**"Good morning, Carrie":
Fred Gaisberg in Tokyo,
February 1903**



Willow Tea House, Shanghai 1903.
Photo: Fred Gaisberg



Gaisberg and George Dilnutt recruiting artists in the Far East



Gaisberg and George Dilnutt recruiting artists in the Far East



The gramophone performing outside a Burmese temple

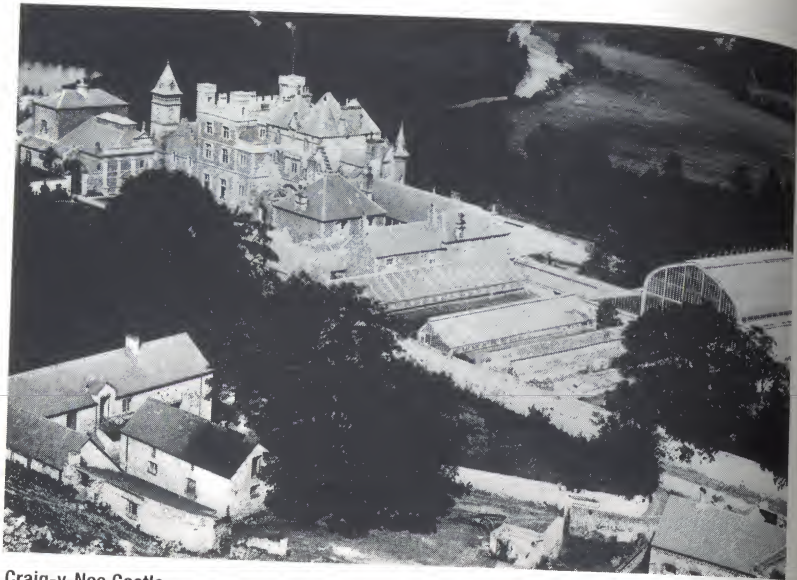




Peter Dawson in the recording room



Henry Lauder makes a record



Craig-y-Nos Castle



The great Patti, Baroness
Cederström



Fred Gaisberg at Craig-y-Nos Castle, May 1906

An elegant gramophone
(drawing-room model) of 1907





The new premises in Haves



Melba at Hayes with Trevor Williams (Gramophone Company chairman) to lay the cornerstone of the new head office, May 1907



John McCormack in later years, with chauffeur and Gramophone Company man

M. Battistini
Vassoni
1902



Mattia Battistini



Gaisberg and Francesco Marconi, 1907



"Sweet sounds that cannot die: Madame Tetrazzini singing into the gramophone, 1907."
Below Percy Pitt's hands is the artist's impression of Will Gaisberg



Chaliapin, circa 1908



Russian artwork for the gramophone, retaining the "Recording Angel"



Francis Barraud, with his painting, 'His Master's Voice'



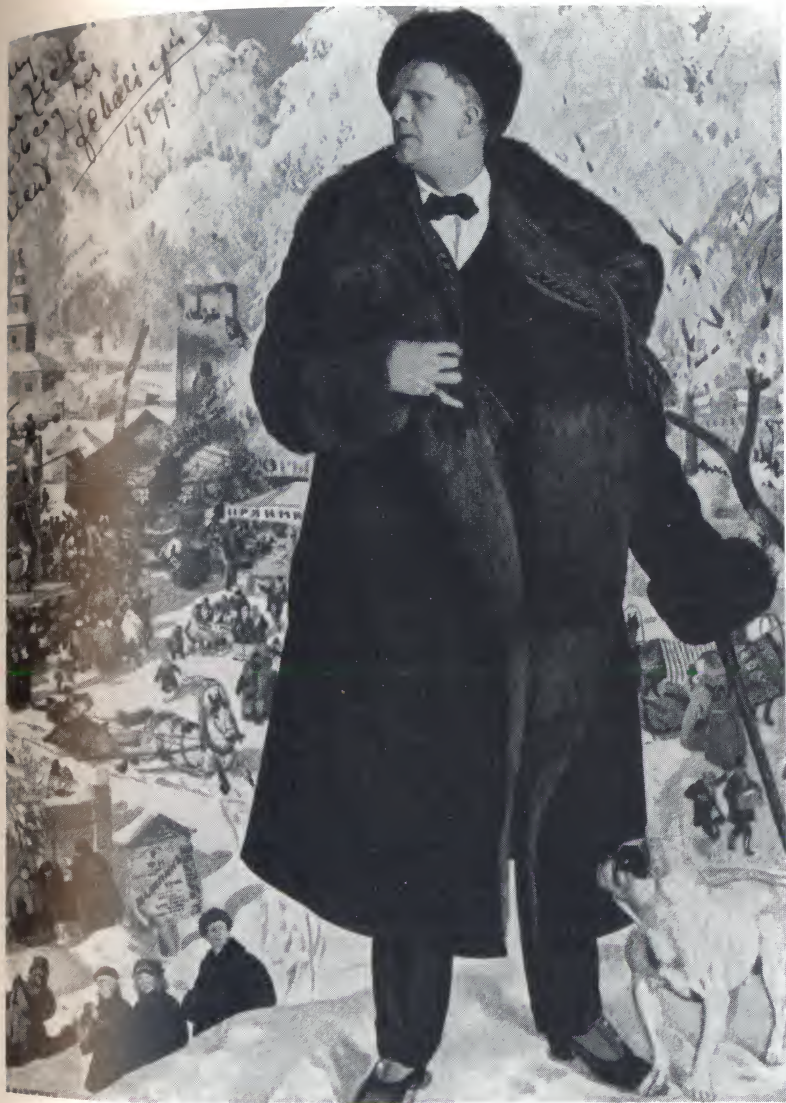
Gaisberg (right) with the sophisticated arrangement of horns to record Paderewski in his Swiss home, "Riond Bosson"



Artur Nikisch at Hayes, with Will Gaisberg (left) and the manager LG Sharpe



Chaliapin opening the new recording studios at Hayes, 1913, with the Gaisberg brothers on the left



Chaliapin: a portrait by Boris Kustodiev (inscribed in English to Gaisberg)



1914: machinery still kept for record-making is operated for the first time by women



The Gramophone Company headquarters in St Petersburg

№ 100.

1914.



КАТАЛОГЪ ПЛАСТИНОКЪ

Имущий Ануръ

и

ЗОНОФОНЪ

ИЗДѢЛІЯ

ОБЩЕСТВА **ГРАММОФОНЪ** СЪ ОГР. ОТВ.

выпущенныхъ въ продажу включительно
по Декабрь 1914 г.

Требуяте добавочные списки новыхъ пластинокъ
ежемѣсячныхъ выпусковъ.



Frederick Tyler with Gramophone Company managers and native artists in Tiflis



A photograph of the author, Mr. Algernon Blackwood, and the composer, Sir Edward Elgar (the latter on the right)

THE RECORDS

ORCHESTRA PERFORMED BY CONDUCTED BY MR. EDWARD ELGAR

Mr. CHARLES MOTT (baritone) 12-inch records 5s. 6d.

- 03379 The Organ Grinder's Songs. No. 1. "To the Children"
- 03340 The Organ Grinder's Songs. No. 2. "The Blue-Eyed Fairy"
- 03341 The Organ Grinder's Songs. No. 3. "My Old Tunes"
- 03342 "Carols Song" (Organ)
- 03343 (a) Song—"Come Little Winds" (Charles Mott)
- (b) Wind Dance (Orchestra)

Mrs. AGNES NICHOLLS (soprano) 12-inch records 5s. 6d.

- 03472 (a) Truce and Lullaby
- (b) Swaine Song
- 03473 The Lullaby Song

Mrs. AGNES NICHOLLS & Mr. CHARLES MOTT
12-inch record 5s. 6d.

- 04151 Female—"Hearts must be soft-shin'd dressed"
- (Published by Elgar & Co., Ltd.)
(Soprano: B.)



ASK YOUR DEALER
TO PLAY THESE RE-
CORDS OVER FOR YOU

'His Master's Voice' Records

Hear this delightful fairy music on 'His Master's Voice'—the Records of Perfect Tonal Purity—at your dealer's

THE spirit of Algernon Blackwood's fairy play, caught to perfection by Sir Edward Elgar, permeates every note of this "Starlight Express" music, and the rendition of it in no way falls short. Mme. Agnes Nicholls and Mr. Charles Mott give of their best in the records listed. Mr. Mott created the rôle of the Organ-grinder at the recent Kingsway Theatre production. All the records are with an orchestral accompaniment of wistful beauty, personally conducted by Sir Edward Elgar, who is a warm admirer of 'His Master's Voice'



Photo: Wright & Sons, Ltd., New York, N.Y.

The announcement of the *Starlight Express* records, including a photograph of Sir Edward Elgar at Hayes with the author of the words, Algernon Blackwood; plus a scene from the stage production



Completion of the recording of Mascagni's *Cavalleria Rusticana*, Milan studios, 1919. L-r: Gaisberg, Carlo Sabajno (conductor), Pietro Mascagni, Bartolomasi (soprano) and Ventura (chorus-master)



Lt Col J Mackenzie Rogan

Alfred Clark Esq from an admirer of a
fine organ

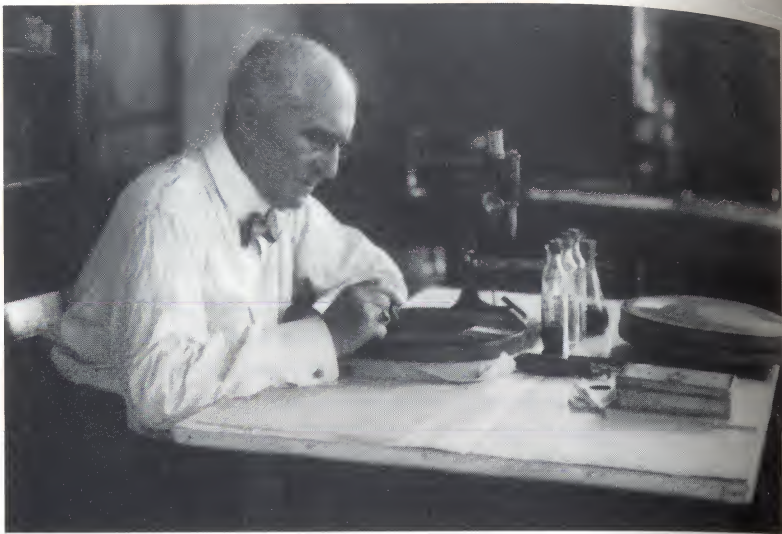


Northcliffe

Northcliffe (right) with Paderewski: a photograph inscribed to Alfred Clark



Prokofiev (centre) with Piero Coppola (right). Lawrance Collingwood (left) was entrusted with identifying places in scores where breaks could be made in the music to accommodate the four-minute 78rpm sides



Emile Berliner: inscribed to Gaisberg



Tetrizzini in the Gramophone Company studios encouraging the entertainer George Formby to make a record



Mattia Battistini, still active as he neared seventy



Maria Jeritza as Turandot



Chaliapin



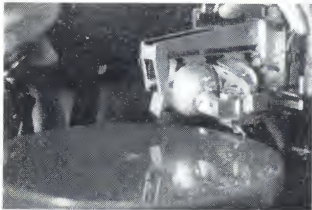
Elisabeth Schumann at home in Vienna. Photo: Fred Gaisberg



On board the SS *Adriatic* for New York. L-r: Richard Strauss, HG Wells, Feodor Chaliapin, Elisabeth Schumann and Strauss's son. Photo: Fred Gaisberg



Chaliapin with the new Lumière pleated diaphragm gramophone



Electric recording process circa 1930: testing the stylus



Examining test grooves in the wax



Winding up the turntable driving weight before recording



Checking the recorded wax



Boxing the wax record for transport to the factory



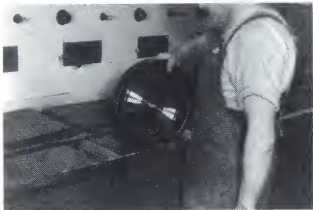
Mounting the wax for electroplating



Six hours revolving in electroplate bath



The resulting "shell" negative is separated from the wax



"Shell" immersed to grow a positive "mother"



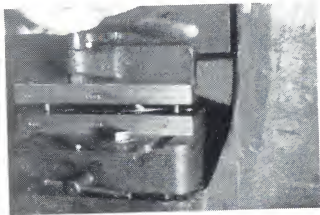
The "mother" produces a negative matrix



Shellac for record-pressing stacked in "biscuits"



"Biscuit" shellac set in the press between two matrices



**A double-sided disc pressed
in close to 100 tons**



**Samples tested for wear by
fifty playings**



Inspecting the finished records



**Albert Coates at the
Hayes plant**



Lauritz Melchior (centre) with Kirsten Flagstad and the conductor Fritz Reiner



The mobile van



Fred Gaisberg



The view from Fred Gaisberg's window at home, 42 Crediton Hill, West Hampstead



Trevor Osmond Williams with George Bernard Shaw at the Hayes building, October 1926



**The new London recording studios in
Abbey Road. Photo: Fred Gaisberg**



A royal visit to Hayes, April 1927: Their Majesties King George V and Queen Mary with Alfred Clark (left) and Trevor Williams



Fred Gaisberg in his office



Recording *Nursery Suite*, 1931: (l-r) the Duke and Duchess of York (later King George VI and Queen Elizabeth), Sir Edward Elgar, George Bernard Shaw and Sir Landon Ronald



Opening the Abbey Road studios, November 1931: (l-r) the London Symphony Orchestra (WH Reed leader), Sir Edward Elgar (on the rostrum), Sir Landon Ronald and Bernard Shaw (on the steps), with the EMI delegation headed by Alfred Clark and Sir Louis Sterling



July 1932: the seventy-five-year-old Elgar with Yehudi Menuhin preparing the Violin Concerto recording



Elgar in his last illness, holding a new record



Gracie Fields at Abbey Road.
Photo: Fred Gaisberg



**Jascha Heifetz (left) in London to
record with Artur Rubinstein.
Photo: Fred Gaisberg**



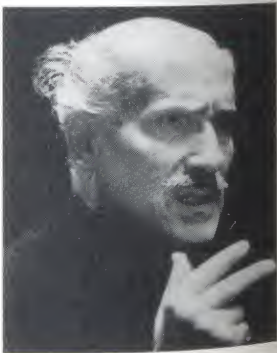
**Heifetz at Abbey Road with David Bicknell
(centre) and Sir Thomas Beecham.
Photo: Fred Gaisberg**



A Beethovenish pause: Gaisberg and Schnabel



Fritz Kreisler (left) with Gaisberg and the pianist Franz Rupp recording Beethoven's Violin Sonatas



Toscanini



Toscanini



**Gaisberg in Salzburg with
Margharita Perras**



Beniamino Gigli.

Photo: Fred Gaisberg



Gigli with Maria Caniglia. Photo: Fred Gaisberg



Above: recording the Dvorák Concerto, Prague, 1937: Casals with the Czech Philharmonic under Georg Szell. Below: Casals with Gaisberg and Charles Gregory





Bruno Walter with the Vienna Philharmonic (led by Mahler's brother-in-law, Arnold Rosé)



Bruno Walter. Photo: Fred Gaisberg



**Chaliapin and his wife in their Paris garden with Fred Gaisberg's sister Carrie (left).
Photo: Fred Gaisberg (who had just vacated the foreground chair)**



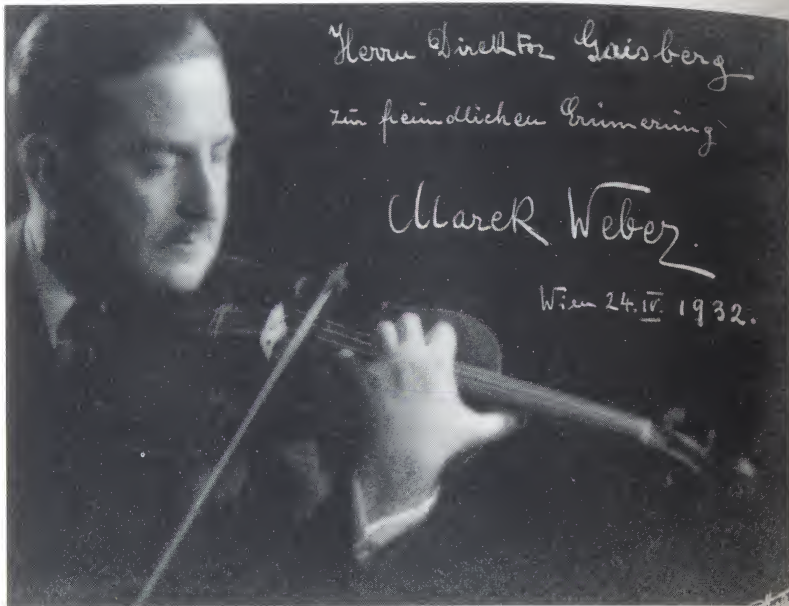
Paderewski



Gaisberg and Alfred Clark with a Berliner gramophone, in the EMI board room, 1939



Gaisberg (centre) at the Tribute Dinner with Mrs Alfred Clark and Sir Adrian Boult



Marek Weber, signed and dedicated to Gaisberg



Gaisberg with Yehudi and Hephzibah Menuhin and Hephzibah's son at Abbey Road, 1947



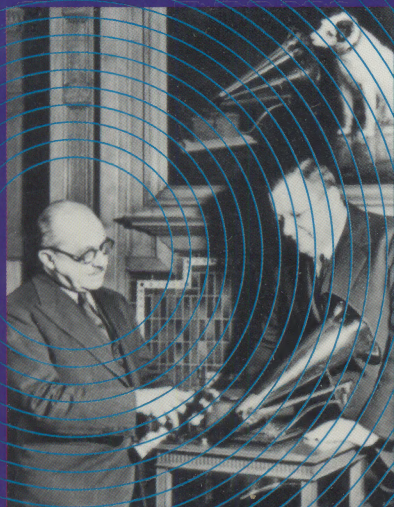
Gigli presenting Gaisberg with a walking stick, 1946



Arturo Benedetti Michelangeli: a photograph signed for Gaisberg



Fred Gaisberg with Peter Dawson comparing Berliner's gramophone with the latest EMI radiogram, 1948



In the early 1900s, the only way music lovers could hear Melba or Caruso sing was to attend one of their concerts. The advent of the gramophone went a long way to changing that, but it was the industry of Fred Gaisberg which revolutionised the face of music forever.

Gaisberg seized upon the opportunities offered by Emile Berliner's flat-disk talking machine and set off to capture the sounds the public wanted to hear. Where there were singers, there was Gaisberg. Russia, India, China, Japan and Burma all played

host to the amazing Gaisberg and his travelling studio as he pursued the latest local talent, often at great personal and financial risk, and even against his employers' wishes.

Gaisberg's ability to recognise new talent saw him establish worldwide careers for some of the most remarkable artists in musical history – Menuhin, Novello, Barbirolli, Bruno Walter, Hess, Lehmann, Rubinstein, Michelangeli, Britten and Pears. But it was by attracting the major names of the day to record for him – among them Caruso, Melba, Tetrazzini, Chaliapin, Paderewski, Kreisler, Casals and Elgar – that the fledgling record industry's potential began to be recognised.

With the music business currently one of the world's healthiest industries, Gaisberg's legacy – notably the ongoing success of EMI records and Abbey Road studios – lives on. Illustrated by more than 200 rare photographs, **Sound Revolutions** is an account of not only one man's life, but also of musical history in the making.

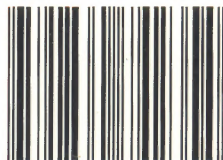


SANCTUARY
MUSIC LIBRARY

UK £12.99

US \$19.95

ISBN 1-86074-235-1



9 781860 742354